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CHARLES DILLINGHAM'S Production

of

# Mlle. Modiste

As Sung by the

FRITZI SCHEFF

Comic Opera Company



*Book and Lyrics by*

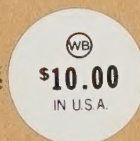
HENRY BLOSSOM

*Music by*

VICTOR HERBERT



Price



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CHAS. B. DILLINGHAM  
PRESENTS THE FAMOUS GRAND OPERA ARTISTE

FRITZI SCHEFF

IN

MLLE. MODISTE

A Comic Opera



BOOK & LYRICS BY

HENRY BLOSSOM.



MUSIC BY

VICTOR HERBERT.

MWITMARK & SONS

New York



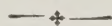


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CHAS. B. DILLINGHAM  
presents  
**FRITZI SCHEFF.**  
in  
**"Mlle Modiste"**

A Comic Opera in Two Acts.



Libretto by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

CAST OF CHARACTERS.

Henri De Bouvray, Comte de St. Mar.	William Pruette.
Capt. Etienne De Bouvray, his nephew.	Walter Percival.
Hiram Bent, an American Millionaire.	Claude Gillingwater.
Gaston, an artist, Mme. Cecile's son.	Leo Mars.
General Le Marquis De Villefranche.	George Schrader.
Lieut. Rene La Motte, engaged to Marie Louise.	Howard Chambers.
Francois, porter at Mme. Cecile's.	J. A. Kiernan.
Mme. Cecile, proprietress of a Parisian hat shop.	Josephine Bartlett.
Fanchette.	Edna Fassett.
Nanette.	Blanche Morrison.
Marie Louise, Etienne's sister.	Louise de Baron.
Bebe, dancer at Folies Bergere.	La Mora.
Mrs. Hiram Bent.	Bertha Holly.

and

FIFI.

MISS FRITZI SCHEFF.

Milliners, Guests, Dancers, Soldiers, Servants etc.



SYNOPSIS.

ACT I.

Mme. Cecile's hat shop, Rue de la Paix, Paris. (A year is supposed to elapse  
between Acts I and II.)

ACT II.

SCENE I. — Comte de St. Mar's private dining-room. (Intermission of one minute.)

SCENE II. — "The Charity Bazaar" in the Garden of the Chateau de St. Mar.

Musical Director	John Lund
Stage Managers.	Al. Holbrooke and Fred. C. Latham

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# M'lle Modiste

A COMIC OPERA IN TWO ACTS.

## Overture.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

*Allegro giocoso.*

Piano.

*f*

*molto cresc.*

8

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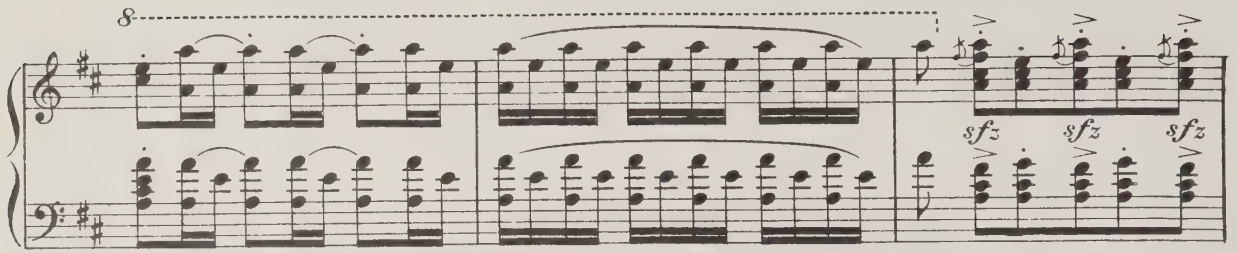
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First system of musical notation. The treble and bass staves are in G major (one sharp). The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. A repeat sign is present at the end of the system, followed by a section marked *sfz* (sforzando) with accents.



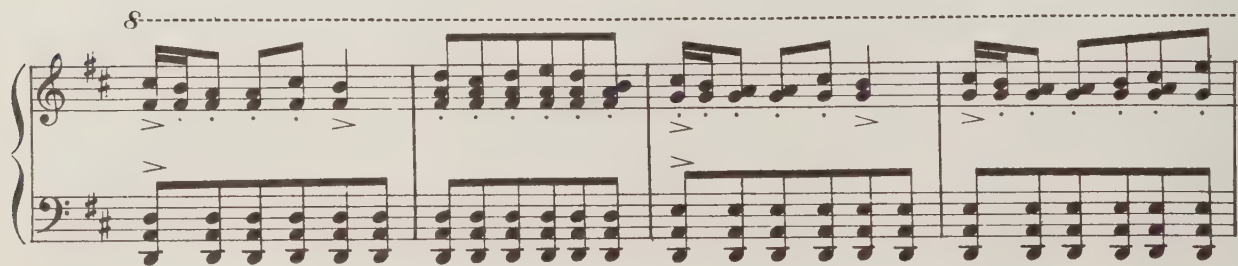
Second system of musical notation. The treble staff continues the melodic line. The bass staff features a section marked *ff* (fortissimo) with a strong, rhythmic accompaniment. The system concludes with a repeat sign and accents.



Third system of musical notation. The treble staff continues the melodic line. The bass staff features a strong, rhythmic accompaniment. The system concludes with a repeat sign and accents.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a strong, rhythmic accompaniment. The system concludes with a repeat sign and accents.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a strong, rhythmic accompaniment. The system concludes with a repeat sign and accents.

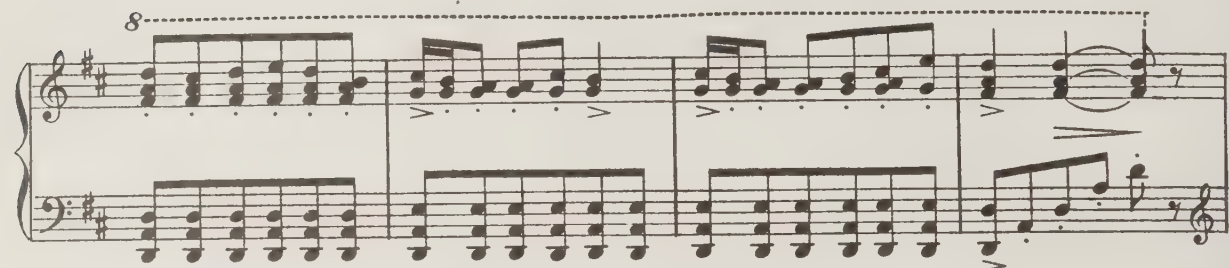
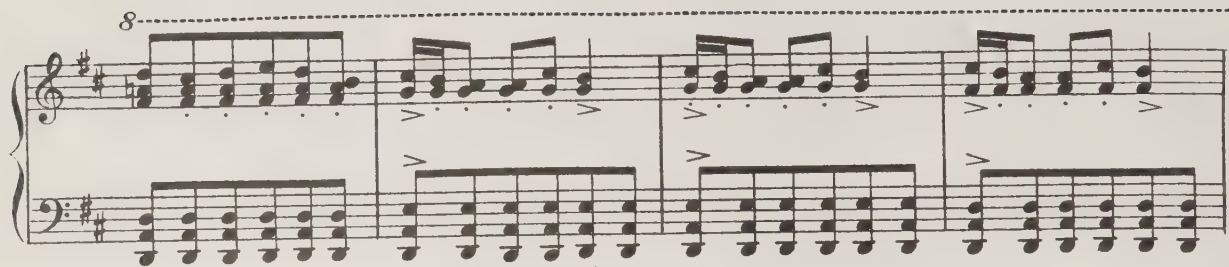


8-----*loco.*

*f* *sfz*

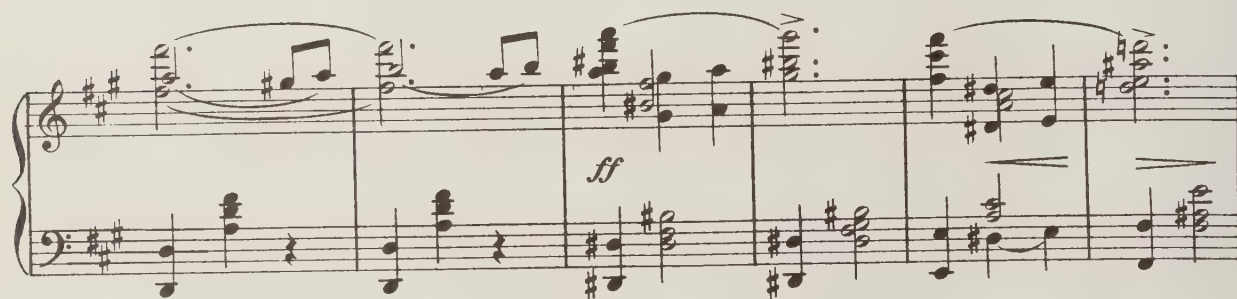
*sfz* *p marcato.* (3) (3)

*tr* *sfz*











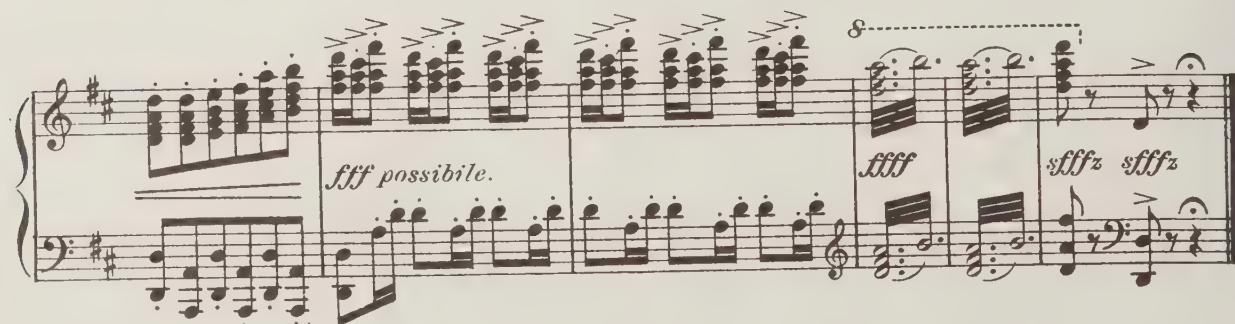
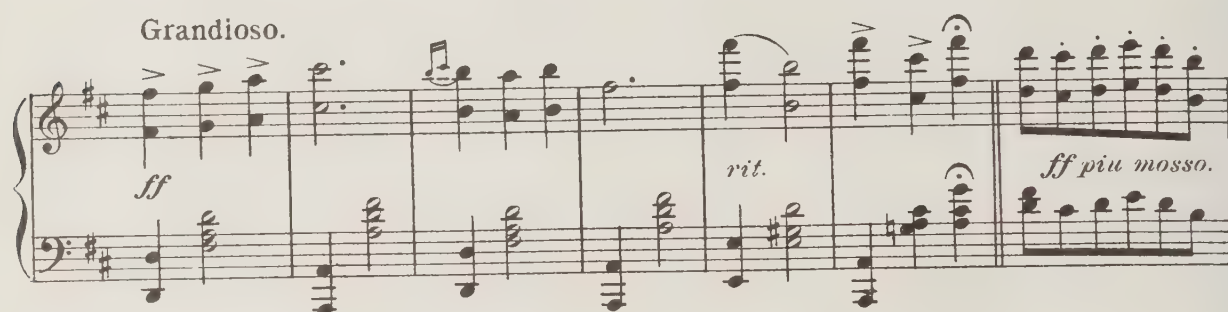
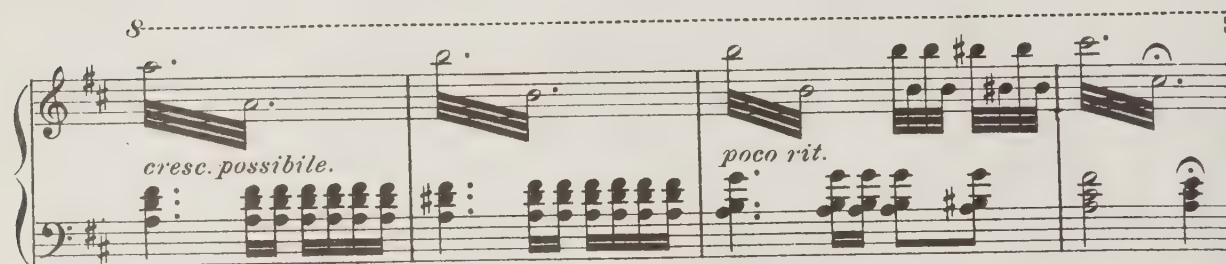
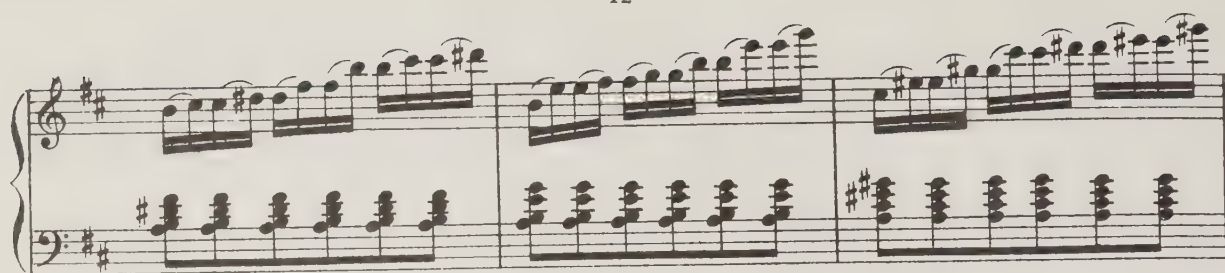
First system of musical notation. The treble staff features a series of chords with eighth-note patterns, marked *sfz p* and *f*. The bass staff has a steady eighth-note accompaniment. A fermata is placed over the final chord of the treble staff.

Second system of musical notation. The treble staff continues with chords and eighth-note patterns, marked *molto cresc.*. The bass staff has a steady eighth-note accompaniment. A fermata is placed over the final chord of the treble staff.

Third system of musical notation. The treble staff continues with chords and eighth-note patterns, marked *molto cresc.*. The bass staff has a steady eighth-note accompaniment. A fermata is placed over the final chord of the treble staff.

Fourth system of musical notation. The treble staff features a series of chords with eighth-note patterns, marked *tutta forza un poco largamente.*. The bass staff has a steady eighth-note accompaniment. A fermata is placed over the final chord of the treble staff.

Fifth system of musical notation. The treble staff continues with chords and eighth-note patterns, marked *poco a poco accel.*. The bass staff has a steady eighth-note accompaniment. A fermata is placed over the final chord of the treble staff.





No 1.

Opening Chorus.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

*Allegretto.*

Piano. *f*

*ff*

*f*

# ALL GIRLS.

14

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —



*molto stacc.*

Wait - ing on our cus - tom - ers, we're bus - y all the while.

Bus - y all the while, show - ing them the style.

Show - ing ev - 'ry hat we've got, per - haps they're new per - haps they're not, But

*unis.*

hop - ing that we'll sell the lot for cash! Ha! Ha! Ha! Ha!

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

*ff*

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose.—

*f*



Piano introduction in G major, 4/4 time. The right hand features a melodic line with trills and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

Still our wa - ges are but small,

When we are paid what we have made,

We must quick - ly spend it all!

*ff*

Rent for a ti - ny flat, - Think of that!

Hard work, Ver - y lit - tle pay,

Ten hours ev - 'ry sin - gle day,

*f*

That's dis - - - tress - ing you'll a - gree,

*p*



— Yet we're as hap - py as can be. —

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

What's the mode in clothes, Fash - ions lat - est pose. —

## Tempo di Valse.

Ah! — when the moon in her splen - dor is high —

— in the sky, — And her bright sil - v'ry



light makes rad - iant the night, While soft winds

sigh; *unis.* It is then we for - get that the

world has a snare or a care, Life's a

dream then, Love's st - preme then, "Vive la

*unis.*

*joie*" is the word ev - 'ry - where. To be there once a -

*poco pesante.*

gain, ——— When the moon in her splen - dor is high ———

— in the sky, ——— And her bright sil - v'ry

light makes rad - iant the night, While soft winds



*unis.*

sigh. — It is then — we for - get —

*accel.*

*pesante.*

— that the morn - - - ing will come, when a - gain we sell,

*pesante.*

**Tempo.**

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

Some of these! Some of those! Here a bow!

There a rose! Show - ing ev - 'ry hat we've got, Per -

haps they're new, Per - haps they're not! For wait - ing on our



cus - tom - ers we're bus - y all the while. We show the

style! Sell the lot! Ev - 'ry hat

we've got.

Andante grazioso.

Piano introduction in G major, 6/8 time. The music features a delicate melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante grazioso'. The introduction concludes with a dynamic marking of *sfz* (sforzando) and an acceleration marking *accel.*

NANETTE.

Here \_\_\_\_\_ is a pret-ty hat, \_\_\_\_\_ The de - sign is mine and it's

Vocal melody for Nanette. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

FANCHETTE.

This \_\_\_\_\_ is as chic as that, \_\_\_\_\_ 'Tis the

*comme il faut!* \_\_\_\_\_

Vocal melody for Fanchette. The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line in the left hand.



shade that's been made the mode you know. \_\_\_\_\_

Yet, \_\_\_\_\_ though we try our

— Yet we try our best.

best, \_\_\_\_\_ It is hard to please peo-ple just like these.

How could a thing of grace, \_\_\_\_\_

Look well on such a face?

When in - deed, of nei - ther style or beau - ty there's a trace?—

Ah!— But my sis - ter dear,—

In a

Yes,— but it's ver - y

hat like that would - n't we look nice?—

queer, — those who have the good looks don't have the price.

Yet, if not to - day, — some day we may — have our gowns, Our

*p colla voce.*

lac-es and our pearls, — just like ma - ny of the oth - er girls. — Yes, we are sure that



yet, if not to - day, \_\_\_\_\_ some day we may \_\_\_\_\_ Have our gowns, our

*rit.* *f accel e cresc.*

*colla voce.*

lac - es and our pearls, Like ma - ny of the oth - er girls. \_\_\_\_\_

*f* **Tempo I.**

**ALL GIRLS.**

Furs and feath - ers, buck - les, bows! Some of these! Some of those!

Real lace where it shows! Flowers and fur - be - lows!

First a rib - bon, then a rose! Each one knows, as she sews,

Some of these! Some of those! Here a bow! There a rose!

Show - ing ev - 'ry hat we've got! Per - haps they're new! Per - haps they're not! For

*unis.*

wait - ing on our cus - tom - ers we're bus - y all the while. We show the

*sfz*

style! Sell the lot! Ev - 'ry hat we've

*ff*

*ff*

got.

*ff* *fff* *fff*



# No2. When The Cat's Away The Mice Will Play.

Lyric by  
HENRY BLOSSOM.

TRIO.  
Fanchette, Nanette and Mde. Cecile.

Music by  
VICTOR HERBERT.

**FANCHETTE.**

**NANETTE.** There's a pro-verb that is

**MDE CECILE.** There's a pro-verb that is

**Animato.**

**Piano.**

trite, but true, It des-cribes it neat-ly, Tells us what a lot of

trite, but true, ful-ly and complete-ly. Tells us what a lot of

girls will do When the one in charge of them is not in view.

girls will do When the one in charge of them is not in view.

Now we'll tell you what the wise men say,

When the cat's a-way,

*mp* then the mice will play. We don't like to think of mice like

We don't like to think of mice like

that, But

that, *f molto rit.* *a tempo.* But

I don't like to think that I'm the cat. *p*

*Poco meno mosso.*

35

though there are a few per - haps, who doubt it, flout it,

though there are a few per - haps, who doubt it, flout it,

*f Poco meno mosso.*

Oth - ers find it true from day to day. And

Oth - ers find it true from day to day. And

from day to day

*rit.*

of - ten those who do not bear in mind that, find that

of - ten those who do not bear in mind that, find that

*rit.*



*f* *a tempo.*

When the cat's a-way, the mice will play.

When the cat's a-way, the mice will play.

*poco a poco a tempo.*

*fp*

*p* *dim.* *pp*

When the cat's a-way, the mice will play.

*p* *dim.* *pp*

When the cat's a-way, the mice will play.

*rit.* *pp*

# No 3. The Time, and the Place, and the Girl.

Etienne and Chorus.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

Tempo di marcia. ETIENNE.

I

Piano. *f* *sfz*

won - der if Cu - pid is sil - ly or stu - pid, Or

if the lit - tle ras - cal can - not see. For

lov - ing and woo - ing are all of his do - ing, And

yet he makes it pain - ful as can be.

— He mix - es the sta - tions, he chang - es re -

la - tions, For all your lit - tle schemes he sets a snare.



— And though you have planned it, and

both un - der - stand it, He'll fix it so your

sweet - heart is not there. \_\_\_\_\_ For the

*poco rit.*

*p*

Tempo di Valse lente.

time may be morn - ing or eve - ning; The place may be

*espress.*

dis - tant or near; — And the maid - en de - mure may have

made you feel sure That she'll be there with - out a - ny

fear. — But there's al - ways a hitch in it some -

where, And the thought sets your brain in a whirl; — For

*accel.* *rit.*

sel - dom, if ev - er, you find them to - geth - er, The

*accel e cresc.* *rit.*

*ten. molto pesante.* *a tempo.*

time, and the place, and the girl. —

CHORUS.

There's al - ways a

There's al - ways a

*f molto pesante.* *p a tempo.*

hitch in it some - where, The thought sets your brain in a

hitch in it some - where, The thought sets your brain in a



ETIENNE.

For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

whirl. For sel - dom, if ev - er, you find them to -

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing a double bar line and a repeat sign. The key signature has one flat (B-flat).

geth - er; The time, and the place, and the girl. \_\_\_\_\_

geth - er; The time, the place, the girl. \_\_\_\_\_

geth - er; The time, the place, the girl. \_\_\_\_\_

The piano accompaniment continues with a grand staff. It includes a section marked *rit.* (ritardando) and a section marked *fz* (forzando). The key signature remains one flat.

## No 4.

## If I Were On The Stage.

(Kiss Me Again.)

Fifi.

Lyric by  
HENRY BLOSSOM.Music by  
VICTOR HERBERT.

**Allegro.**

FIFI.

Piano.

*rit.*

If

I were asked to play the part, Of sim-ple maid - en light of heart, A

*p meno mosso.*

vil-lage lass in coun-try clothes, As to and from her work she goes: I'd

sing a mer-ry lilt-ing strain, And gai-ly dance to this re-frain:—

*rit.*

**Tempo di Gavotte Moderne.**

"Tra, la, la, la, la, la, tra, la, la, tra, la, la, tra, la, la, la, la,

*pp semplice.*

Tra, la, la, la, la, tra, la, la, la, la, la, tra, la, la, la, la, la,

*poco rit.* *a tempo.*

Tra, la, la, la, la, la, la, la, la, — Tra, la, la, la, la, la, la,

*rit.* *rit.*



*ten.* *ten.*

Tra la, la, la, la, la, Tra la, la, la, la, Tra la, la, la, la,

*rit.*

Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, Tra la, la, la, la, la, la, tra

**Allegro.**

la." If

**Meno mosso.**

they should of - fer me some day, A pri - ma don - na role to play, A

state - ly queen with pow - dered hair, Her cost - ly gowns and jew - els rare; I

would not act the part a - miss, I'd sing a pol - o - naise like

*rit.*

**Tempo di Polonaise.**

*con bravura.*

this: "Ah, you will all a - gree that hap - py I should be, Ah!

I'm queen of all the land, Ah! Ah!

*brillante*

Ah! with lords and la - dies great to kneel and kiss my

hand; A king up - on the throne To woo me for his own, Ah!

the fair - est ev - er seen. Ah! Ah!

Ah! Ah! who would not be queen!?"



## Allegro.

But

*come primo.**rit.*

## meno mosso.

best of all the parts I'd play, If I could on - ly have my way, Would

be a strong ro - man - tic role, E - mo - tion - al and full of soul. And

*rit.*

I be-lieve for such a thing A dream-y sen-suous waltz I'd sing. —

*rit.*

## Valse lente.

*p* Sweet sum-mer breeze,      whis-per-ing trees,      Stars shin-ing

*ppp molto espress.*

soft - ly a - bove;      Ros - es in bloom,

*pp*

waft - ed per - fume,      Sleep - y birds dream - ing of love.

*pp*

*pp* Safe in your arms,      far from a - larms,

Day - light shall come but in vain. \_\_\_\_\_ Ten - der - ly

*ten.*

pressed close to your breast, Kiss me! Kiss me a - gain. \_\_\_\_\_

*pp*

*Poco a poco rall. e dim.*

Kiss me a - gain, Kiss me, kiss me a -

*poco a poco rall. e dim.*

*molto rit. e PPP*

*Allegro.*

gain. \_\_\_\_\_

*molto accel. sempre. pp*



## No 5.

## Love Me, Love My Dog.

Gaston.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

Andantino.

GASTON

There  
Now  
He

Piano.

*f* *sfz* *dim.*

*f* *sfz*

once was a dear lit-tle maid \_\_\_\_\_ With beau - ti - ful ba - by - blue  
one of these stu - pid young men \_\_\_\_\_ De - cid - ed to mar - ry this  
bought her a nice col - lar - ette \_\_\_\_\_ All stud - ed with dia - monds and

*pp*

eyes, \_\_\_\_\_ Of men she said she was a - fraid, \_\_\_\_\_ I'm a -  
maid, \_\_\_\_\_ He had - n't de - cid - ed just when; \_\_\_\_\_ 'Twas a  
pearls, \_\_\_\_\_ He seemed to en - tire - ly for - get \_\_\_\_\_ How per -

*3*

fraid that this maid - en was wise. This maid had a dear lit - tle  
dif - fi - cult game that he played. He tried to make friends with the  
verse is the nat - ure of girls. She thanked him and threw it a -

*pp*

dog. And the dog - gie was ver - y well - bred, And she  
dog, The maid - en he left quite a - lone, For he  
side, Then she treat - ed him worse than be - fore, For she

*marcato.*  
loved him be - cause he would give her his paws, And "sit up" or "lie down" as she  
knew in the end with her dog for his friend He could make that young maid - en his  
clear - ly had proved that 'twas she that he loved And to real - ly be loved is a

*f marcato.*

## Molto moderato.

said. \_\_\_\_\_ The men de-spised the  
 own. \_\_\_\_\_ Now the man he liked the  
 bore. \_\_\_\_\_ A - gain he called the

*rit.*

*p*

dog - gie, \_\_\_\_\_ And the dog de-spised the men, For the  
 dog - gie, \_\_\_\_\_ And the dog he liked the man, But the  
 dog - gie, \_\_\_\_\_ And he left the maid a - gain; And the

*rit.*

maid would play with the dog each day, But she nev - er would play with  
 maid - en fair he neg - lect - ed her, And her jeal - ous - y be -  
 dog he told that the maid was cold, And it gave the dog - gie

*p* *rit.*



*a tempo.*

them. To the men she said, "You're stu - pid," And it  
 gan. Then he bought the dog a col - lar, But the  
 pain. For his whine was sym - pa - thet - ic, He sat

*a tempo.*

*rit.*

left them in a fog "For you see, said she, If you  
 maid - en said, "You see That a col - lar - ette does - n't  
 on the young man's knee, But the maid said "Here! you may

*p colla voce.*

*f a tempo. rit. p*

must love me You will have to love my dog!"  
 suit my pet, But you might buy one for me."  
 dis - ap - pear, That's a place re - served for me!"

*pp f rit. fz*

## Hats Make The Woman.

No 6.

Fifi and Chorus.

Lyric by  
HENRY BLOSSOM.Music by  
VICTOR HERBERT.

**Moderato.**

**FIFI.**

Now first of all, I'll

**Piano.**

*grazioso.*

*pp*

try to show, A hat of ma - ny years a - go! A

style which ev - 'ry-where held sway, In beau - ti - ful Du Bar - rys

Moderato.

day. *p* Large hats, small hats, Flat and ver - y

*poco a poco in tempo.* *p*

tall hats, Play a part in his - to - ry for good or ill.

Clothes per-haps may make the man, But since first the world be - gan,

Hats have made the wom - an, and they al - ways will.



## GIRLS.

Large hats, small hats, Flat and ver - y tall hats

Play a part in his - to - ry for good or ill.

Clothes per - haps may make the man, But since first the world be - gan,

Hats have made the wom - an, and they al - ways will.

*D.S. al Fine.*

## No 7.

## Finale I.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

*Allegro con fuoco.*

ETIENNE.

Piano.

*f*

No she shall not \_\_\_\_\_ go a - lone! \_\_\_\_\_ For

*fp*

I \_\_\_\_\_ will pro-tect and watch o'er her! \_\_\_\_\_ And if sh'e'll re-pent \_\_\_\_\_ And

give her con- sent, — I'll wed — her for I a - dore her!

SOP. & ALTO.  
No she shall not — go a - lone — For he — will pro- tect and watch  
TEN.  
No she shall not — go a - lone — For he — will pro- tect and watch  
BASS.

CHORUS

o'er her. — And if she'll re - pent — and give her con - sent, — They'll be  
o'er her. — And if she'll re - pent — and give her con - sent, — They'll be  
And if — she'll re - pent — and con - sent, They'll be



## FANCHETTE &amp; NANETTE. (to Cecile)

COUNT. Don't

Re-mem-ber you shall be dis - owned.

CHORUS.

wed. wed.

let her go, we love her so, You know how well we all have

*dolce.* *espress.*

loved her! GASTON.

If she should go 'twould break my heart! For I'll be

PRINCIPALS AND CHORUS.

broke \_\_\_\_\_ with - out her.

Don't let her go we

Don't let her go we

*espress.*

COUNT. (aside) *p*

It

love her so! You know how well we all have loved her. \_\_\_\_\_

love her so! You know how well we all have loved her. \_\_\_\_\_

suits me well that she should go. \_\_\_\_\_  
 RENÉ (to Etienne.)  
 Old friend she loves you well I

*p poco rit.* *pp*

*Lento espressivo.*

know.

*sfz* *dim.* *sfz*

ETIENNE.

*molto espress.*

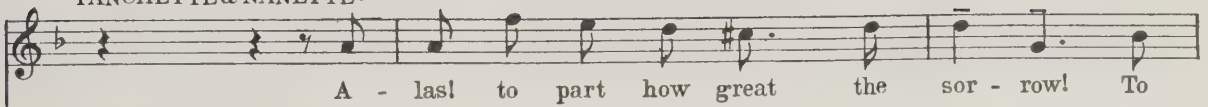
A-las! to part how great the sor-row, To leave the friends grown fond with

*Lento espressivo.*

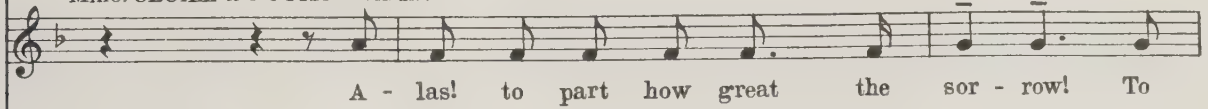
years; — To know per-chance that on the mor-row, For love and smiles come



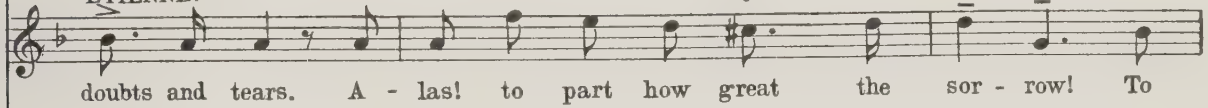
## FANCHETTE &amp; NANETTE.



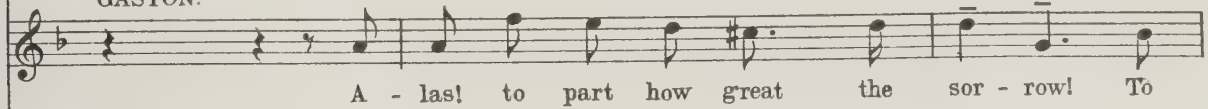
## Mme. CECILE &amp; LOUISE MARIE.



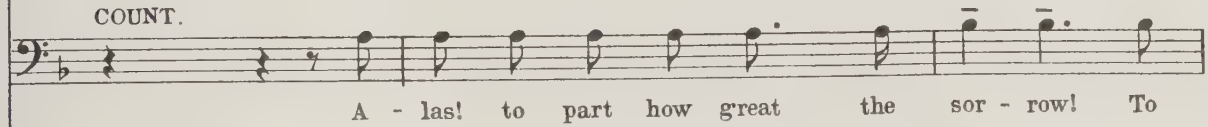
## ETIENNE.



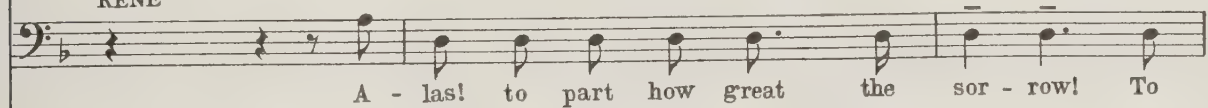
## GASTON.



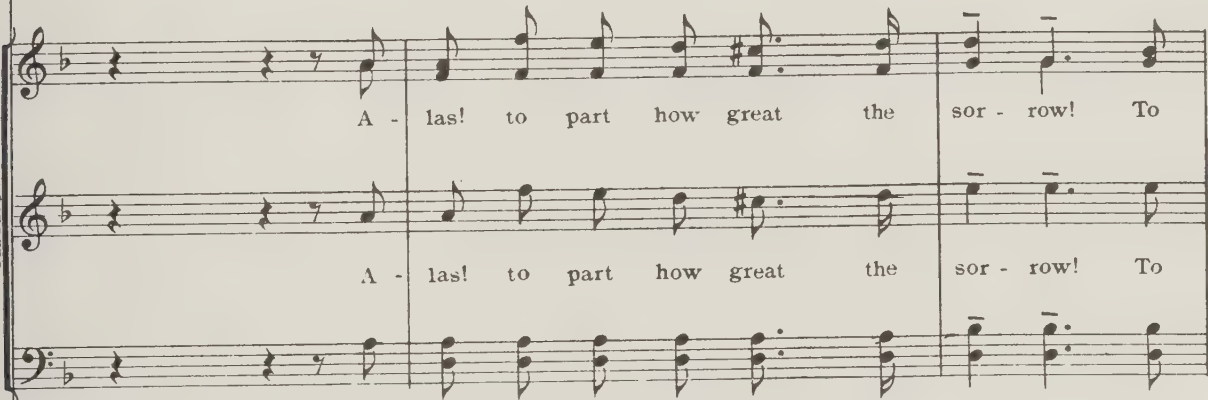
## COUNT.



## RENÉ



## CHORUS.

*à capella.*

leave the friends grown fond with years,— To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years, To know per- chance, to

leave the friends grown fond with years,— To know per- chance, to

leave the friends grown fond with years,— To know per - -

leave the friends grown fond with years,— To know per- chance to

leave the friends grown fond with years, To know per- chance to

To know per

*molto cresc.*

*ff* *pesante.* *pp*

know per - chance — For smiles come doubts and tears, The

*ff* *pesante.* *pp*

know per - chance For smiles come doubts and tears, #The

*ff* *pesante.* *pp*

know per - chance — For smiles come doubts and tears, — The

*ff* *pesante.* *pp*

know per chance For smiles come doubts and tears, — The

*ff* *pesante.* *pp*

know per - chance the mor-row may bring doubts — and fears, — The

*ff* *pesante.* *pp*

chance — the mor-row may bring doubts — and tears, — The

*ff* *pesante.* *dim.* *pp*

know per - chance know per-chance For smiles come doubts and tears, The

*ff* *pesante.* *pp*

know per - chance — For smiles come doubts and tears, — The

*ff* *pesante.* *pp*

chance — the mor-row may bring doubts — and tears, — The

*ff* *pesante.* *ppp*

*ff*





dreams so fair, vis-ions be - yond com - pare; Out of this

*pp*

world of care oft I've wan - - dered In - to a

land a - far, Hope as my guid - - ing star, Hope as my

star, Hope as my star And per - fect love to still the mem - 'ries

*ten.*

of the past. Ah, but in

Vis-ions fair. Ah, but in dreams so

Ah, but in dreams so

Vis-ions so fair. Ah, but in dreams so

Ah, but in dreams so

Ah, but in dreams so

Dreams so fair. Ah, but in dreams so

Ah! in

Ah! in



dreams — Dreams so fair Ah! —

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

fair, Vis-ions be-yond com - pare Out of this world of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

dreams, dreams so fair Out of

be-yond com - pare Out of this

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

care, oft She's wan - d'red In-to a land a -

this world of care, In-to a land a -

this world of care, In-to a land a -

[illegible]



*poco accel.*

star Hope as my star and per-fect love to find at last a

star Hope as her star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at last a

love to find, Hope as her guid-ing star and per-fect love to find at

love to find, Hope as her guid-ing star (laughing.) Love per-fect love

love to find, Hope as her guid-ing star and per-fect love to find at last

love to find, Hope as her star and per-fect love to find

star, Hope as her star and per-fect love to find at last a

star, Hope as her star and per-fect love to find at last a

*cresc.* *possible.*

*rit.* *ff*

fond re-ward to soothe my heart. Still the mem - 'ries

*ff*

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

last to soothe her heart. Still the mem - 'ries

to find at last Ah! Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

to soothe an ach - ing heart. Still the mem - 'ries

*ff*

fond re-ward to soothe her heart. Still the mem - 'ries

fond re-ward to soothe her heart. Still the mem - 'ries

*allargando.* *accel.*





Tempo di Valse lente.

FIFI.

I must a - way. \_\_\_\_\_

*p* *dim. poco rit.*

*pp dolcissimo.*

Just to say good - bye! \_\_\_\_\_ Have I the

heart, Have I the heart — to go? \_\_\_\_\_

What though the pres-ent \_ be pain,

*rit. e morendo.*

Some day shall see just you and me, Hap - py, hap - py a -

*dim. rit. e morendo.*

(She runs up stage.)

gain.

ETIENNE.

Oh stay! Oh

COUNT. *ff*

E-nough! a - way!

**Allegro molto.**

*f molto cresc.*

Musical score for the piece "Farewell, good fortune!". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano introduction marked *ff* (fortissimo). The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "Fare - well, good fort - - une!". The piano accompaniment features a prominent bass line with triplets and a melodic line with triplets. The piece concludes with a final piano flourish marked *fffz* (fortissimoforzando).





This musical score page, numbered 79, contains two systems of music. The first system consists of six vocal staves (three treble and three bass clefs) and a piano accompaniment. Each vocal staff begins with a long, sweeping melisma on the word "Fare", indicated by a horizontal line and a fermata. The piano accompaniment for this system features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. The second system continues the vocal parts, with the piano accompaniment becoming more active, featuring a series of eighth-note chords in the right hand and a bass line with some rests. The score is written in G major (one sharp) and 3/4 time. The piano part includes a dynamic marking of *fffz* (fortissimo forzando) in the second system.

Fare - - -

Fare - - -

Fare - - -

Fare - - -

Fare - - -

Fare - - -

Fare - - -

Fare - - -

Fare - - -

*fffz*

7295 *n*



No 8.

Prelude.

VICTOR HERBERT.

Maestoso.

Piano.

The musical score is written for piano and consists of four systems. The first system is marked 'Maestoso.' and 'Piano.' with a 'ff' dynamic. It features a 3/4 time signature and a key signature of one flat (B-flat major). The melody is primarily in the right hand, with triplets and slurs. The bass line is in the left hand, featuring chords and single notes. The second system continues the piece with similar notation. The third system also continues the piece. The fourth system includes an 'accel.' marking and a 'Largamente.' section. The 'Largamente.' section is marked with a 4/4 time signature and a key signature of two flats (B-flat major). It features a slower tempo and more complex notation, including slurs and dynamic markings.

*molto rit.* *Lento*

(Bells.) *L.H.* *molto rit.*

*Allegro molto moderato.* *pp*

*pp* *Curtain.* 8

## No 9.

## Chorus of Footmen.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

*Allegro molto moderato.*

Piano.

TENOR.

BASS.

*pp*

Six of

*pp*

us to serve one gout - y mas - ter!



If we  
 an - ger him we court dis - as - ter!  
 Let him swear! We don't care!

*pp*  
*pp*

We don't care! Oh! a

*pp* *pp*

foot - man's lot is not quite a hate - ful one, If

*pp*

once, you should stop to think! And it

>

can't be called at all an un-grate - ful one With

all you can eat and drink. For there is

one thing cer - tain as can be, That there are none who



live as well as we. At meals we're nev - er known to

shirk work Be - ware! Take

care! Ha!

pp  
We  
pp

serve what we do not use!

We

Detailed description: This musical score is for page 88 of a composition in B-flat major (two flats). It features a vocal line and a piano accompaniment. The piano part consists of two systems, each with a grand staff (treble and bass clef). The vocal line is in a single staff with a soprano clef. The first system shows the vocal line with a rest followed by a half note G4 and a quarter note A4, marked *pp*. The piano accompaniment in the first system has a steady eighth-note pattern in the bass and chords in the treble. The second system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The third system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The fourth system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The fifth system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The sixth system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The seventh system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The eighth system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The ninth system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern. The tenth system shows the vocal line with a half note G4, a quarter note A4, and a half note Bb4, marked *pp*. The piano accompaniment continues with the same pattern.

hear all the fam' - ly news. And there is

*f*

one thing cer - tain as can be, That there are none who

*p* *mf*

*marcato.*

live as well as we. Take care! who's

*p* *pp*



there? \_\_\_\_\_

Take care! \_\_\_\_\_

*ppp* \_\_\_\_\_

*pp* \_\_\_\_\_

*pp* \_\_\_\_\_

You can eat and \_\_\_\_\_

(Spoken.)

drink! \_\_\_\_\_

pst! \_\_\_\_\_

pst! \_\_\_\_\_

(they lift the glasses.)

pst! pst! pst!      pst! pst! pst!

*pp*

(they drink)

*L.H.*

*a la votre!*      (they stand attention.)

*pp*      *sfz*

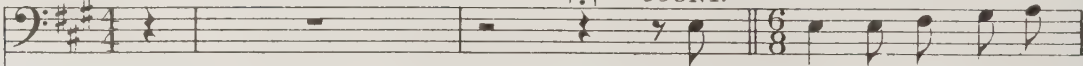
# No 10. I Want What I Want When I Want It.

Lyric by  
HENRY BLOSSOM.


Count.

Music by  
VICTOR HERBERT.

*Pesante.* COUNT. *Allo molto comodo.*


Voice. 

1. Though fools may prate of the  
2. The "fire-side joys" with the

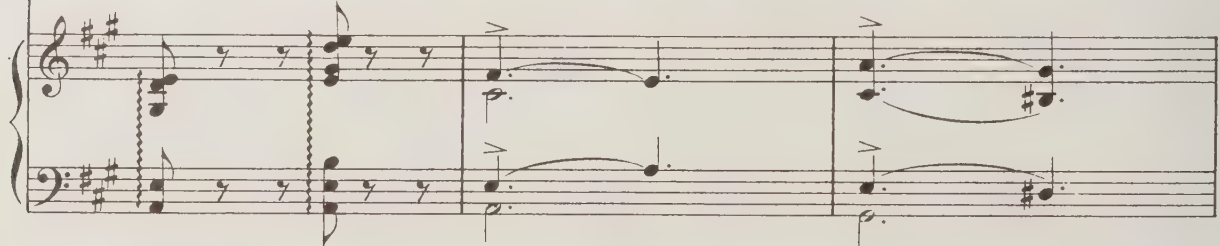
Piano. 

mar - ried state, And the e - vils of bach - e - lor life, — I'm  
fuss and noise Of — chil - dren who fight — and squall, — May

*marcato.*



hap - pi - er far than the mar-ried men are, Who are cursed with a shrew of a  
do for the man on the home-stay-ing plan, But it would - n't suit me, not at



wife, — I drink my fill if I have the will with  
all. — Of course, your life, if you have no wife, is

friends who are tried and old, — And oft when the com - pa - ny's  
lone - some at times and slow, — But wheth - er you mar - ry or

*poco meno.*

*marcato.*

good, I stay; I may not come home till the break of day, But if  
not, they say, You're bound to re - gret — it ei - ther way; Let —

*a tempo.*

din - ner is wait - ing and I am a - way, There is no one to nag me or  
those who are sin - gle be sor - ry who may, I'd be sor - ri - er mar - ried I

*accel.* *rit.* *molto marcato.*

*p accel.* *rit.* *p molto cresc.*



*sfz* *marcatissimo.*

scold. ——— For I want what I want when I want it! That's  
 know. " " " " " " " " " "

*sfz* *sffz* *marcatissimo.* *sffz*

*Più cantabile.*

all that makes life worth the while. ——— *mp* { For the  
 " " " " " " " " { I can

*sffz* *sffz*

wine that to - night fills my soul with de - light, On the  
 find if I will, lots of good fel - lows still, Who will

*mp*

*con gusto.*

mor-row may seem to me vile. ——— There's no world - ly pleasure my-  
 give me a wel-com-ing smile. ——— So there's " " " " " "

*sfz* *p* *p* *poco a poco*

self I de - ny, There's no one to ask me the

*cresc.*

where - fore or why, I eat when I'm hun - gry, and

*pesante.* *molto marcato e rit.* *portato.* *p*

*f*

drink when I'm dry. For I want what I want when I want it! I

*p molto rit.* *ff subito.* *p colla voce.* *pp* *ff subito.* *sffz* *Più pesante.*

want what I want when I want it!

*molto rit.* *lunga.* *ffz* *molto allargando.*

No 11.

Opening Chorus.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

Allegro.

Piano.

The musical score for the Opening Chorus, Piano part, is written in 3/4 time and the key of D major (two sharps). It consists of five systems of music. The first system is marked 'f' (forte). The second system has a 'molto cresc.' (much crescendo) marking. The third system has an '8' marking above the treble staff. The fourth system has a '5' marking above the treble staff. The fifth system has a '5' marking above the treble staff. The score features a variety of musical notations including eighth notes, sixteenth notes, and chords, with dynamic markings like 'f' and 'molto cresc.'.

8

CHORUS.

SOP. and ALTO. *ff*

TEN.

BASS.

Glad-ly we re-pond when char-i - ty makes de-mand,

Glad-ly we re-pond when char-i - ty makes de-mand,

8

O - pen - ing heart and hand

Cheer - i - ly for our land,

O - pen - ing heart and hand

Cheer - i - ly for our land,

8



Help - ing those who once so read - i - ly took their stand,  
 Help - ing those who once so read - i - ly took their stand,

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal parts have lyrics: "Help - ing those who once so read - i - ly took their stand,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bat - tling for their coun-try's hon - or. Here at this ba - zaar let  
 Bat - tling for their coun-try's hon - or. Here at this ba - zaar let

The second system continues the musical piece. It includes the same three vocal staves and piano accompaniment. The lyrics are: "Bat - tling for their coun-try's hon - or. Here at this ba - zaar let". The piano accompaniment includes a section marked with an '8' (octave) in the right hand.

ev - 'ry one come and buy! Of - fer - ing pric - es high,  
 ev - 'ry one come and buy! Of - fer - ing pric - es high,

The third system concludes the page. It features the same three vocal staves and piano accompaniment. The lyrics are: "ev - 'ry one come and buy! Of - fer - ing pric - es high,". The piano accompaniment continues with the same rhythmic pattern.

Get - ting them when they try. All the mon - ey with you

Get - ting them when they try. All the mon - ey with you

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

laugh - ing - ly bid good - bye, Char - i - ty loves a cheer - ful

do - nor! — Soldiers(to Girls.)

do - nor! — Don't you think you could sell us some - thing use - ful?

GIRLS. (offering different articles.)

One of these, they are cheap, you

All our pay that is left we'll glad-ly a-gree to spend.

know we're truth-ful, Just the gift for a man to send to a la-dy friend.

3

Come buy— come buy—

Come buy— come buy—

of these, they're cheap and

All our pay, all our pay— our pay that's left we

Our pay— that's left— we

*sfz* *sf* *p* *marc.*



*unis.*

use - ful come and buy of me.

glad - ly will a - gree to spend.

The first system of the musical score is in D major (two sharps). It features three staves: a vocal staff with two parts (Soprano and Alto) and a piano accompaniment. The vocal parts have lyrics: "use - ful come and buy of me." and "glad - ly will a - gree to spend." The piano part consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. The system concludes with a fermata over the final notes.

Come and buy, come and buy, come and buy.

All our pay that is left we will spend.

The second system continues the vocal and piano parts. The vocal parts sing: "Come and buy, come and buy, come and buy." and "All our pay that is left we will spend." The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and the left hand a bass line. The system ends with a fermata.

Glad - ly we re - spond when char - i - ty makes de - mand,

Glad - ly we re - spond when char - i - ty makes de - mand,

The third system continues the vocal and piano parts. The vocal parts sing: "Glad - ly we re - spond when char - i - ty makes de - mand,". The piano accompaniment continues with the same rhythmic pattern. A piano section is indicated by a bracket and an "8" above the staff, showing an 8-measure rest. The system concludes with a fermata.



The musical score is arranged in three systems, each with three vocal staves (Soprano, Alto, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is D major (two sharps). The tempo and meter are not explicitly stated, but the notation suggests a moderate, steady pace.

**System 1:**

- Vocal parts: *O - pen - ing heart and hand, Cheer - i - ly for our land.*
- Piano accompaniment: Features a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

**System 2:**

- Vocal parts: *Help - ing those who once so read - i - ly took their stand,*
- Piano accompaniment: Continues with the same rhythmic pattern as the first system.

**System 3:**

- Vocal parts: *Bat - tling for their coun - try's hon - or!*
- Piano accompaniment: The right hand features a more active melody with some grace notes and a final cadence in D major. The left hand maintains the steady bass line.

(a Girl.)

My Gen - er - al! I've a cig - ar - ette case, just see!

Pocissimo meno.

*p* *grazioso.*

I'm sure you'll take a chance For my sake!

Yes, oh thanks! You get a num - bered card,

Ten Francs! Just one hundred chances.

Take them all? What one! Well

here's your card, The money please, Good-bye Sir!

*sfz* *sfz* *p* *p*

*3* *3*

*tr*

Here at the ba - zaar let ev - ry one come and buy,  
 Here at the ba - zaar let ev - ry one come and buy,

Of - fer - ing pric - es high, Get - ting them when we try  
 Of - fer - ing pric - es high, Get - ting them when we try

All the mon - ey with you laugh - ing - ly bid good - bye!  
 All the mon - ey with you laugh - ing - ly bid good - bye!



Give me three. let's see, You've no change, that's strange!

Give me three. let's see, We've no change, that's strange!

*molto cresc.*

Ev-'ry-one come, ev-'ry-one buy, Buy of me, buy of me, buy of me,

We've no change, that is strange, We've

That's too high, much too high, All the mon - ey with us

*rinforzando.*

Buy of me, buy of me, buy of me buy.

no change.

we would have to say good - bye.

*ff unis.* *unis.*

Still oth - er pleas - ures wel - come us here to - night, Ten - der glance,

Still oth - er pleas - ures wel - come us here to - night, Ten - der glance,

*tutta forza un poco largamente.*

Sweet ro - mance, ha! ha! Wine and song, come a - long,

Sweet ro - mance, ha! ha! Wine and song, come a - long,

Wine and song, ha! ha! come a - long, ha! ha!

Wine and song come a-long, wine and song come a-long,

*poco a poco accel.* *molto cresc.*

Oth - er pleas - - ures wel - come us,

Oth - er pleas - - ures wel - come us,

*poco a poco accel.*

The musical score is written for a vocal ensemble and piano. It consists of five systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system introduces new lyrics and includes a triplet in the piano part. The fourth system continues the vocal parts and piano accompaniment. The fifth system features a key change to D major and includes performance instructions like 'poco a poco accel.' and 'molto cresc.'.

Oth - er pleas - - ures wel - come us,  
 Oth - er pleas - - ures wel - come us,

Qui-et talks, syl-van walks, Wine and song, Ah!  
 Qui-et talks, syl-van walks, Wine and song, Ah!  
 Qui - - et talks, syl - - van walks, Wine and song, Ah!

*cresc possibile.*

*piu mosso.*  
 come, ah come! Come a -  
 come, ah come! Come a -

*loco.*  
*fff piu mosso.*



long! *ff* *tutta forza.*  
 long! For oth - er pleas - ures wel - come

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "long!" and "For oth - er pleas - ures wel - come". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *ff* and *tutta forza*.

They , wel - come us to - night.  
 us to - night.

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "They , wel - come us to - night." and "us to - night.". The piano part continues with a similar rhythmic pattern. Dynamics include *ff* and *possibile*.

Ah  
 Ah  
 Come!  
 Come!

The third system of the musical score. It features vocal staves with lyrics: "Ah", "Ah", "Come!", and "Come!". The piano part includes a section marked with a bracket and the number 8, indicating a repeat or a specific measure. Dynamics include *ff* and *ffz*.



## Ballet.

Bebe.

VICTOR HERBERT.

**Piano.** *Moderato.*

*fff* *sfc* *p* *Molto moderato.* *molto grazioso.*

8

8

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece is marked with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The melody is in the treble staff, starting with a treble clef and a key signature of one flat. The bass staff provides harmonic support with chords and single notes. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass staff features chords and single notes, including a prominent bass line. The score is presented in a standard musical notation format, with a treble and bass staff.

8

1.

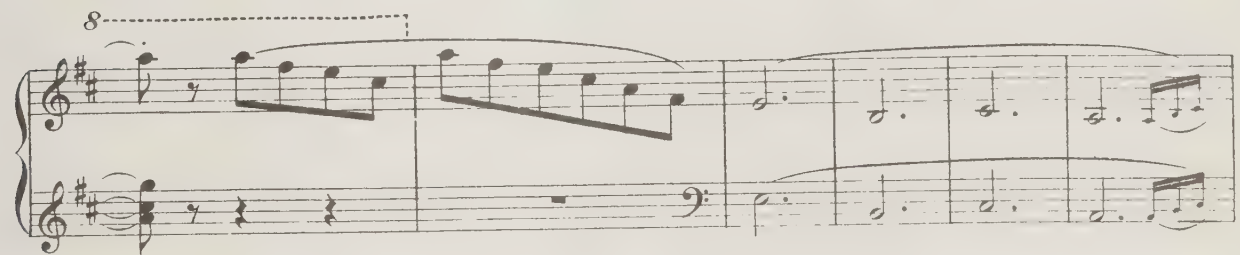
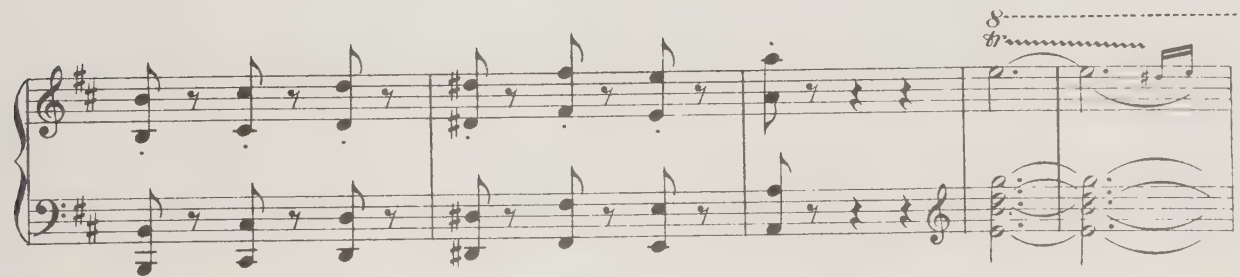
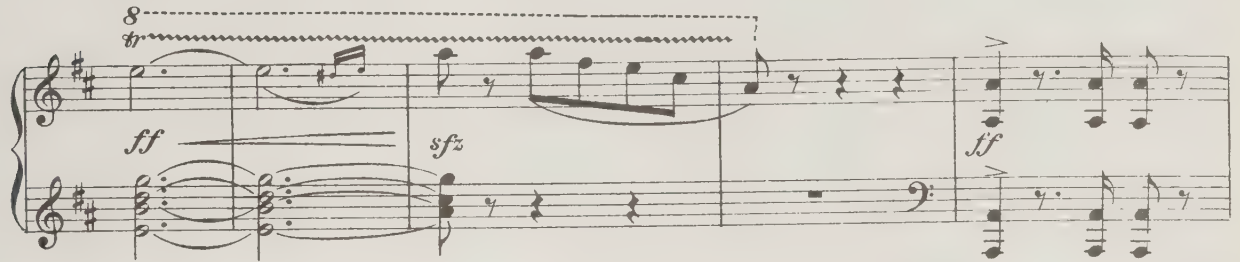
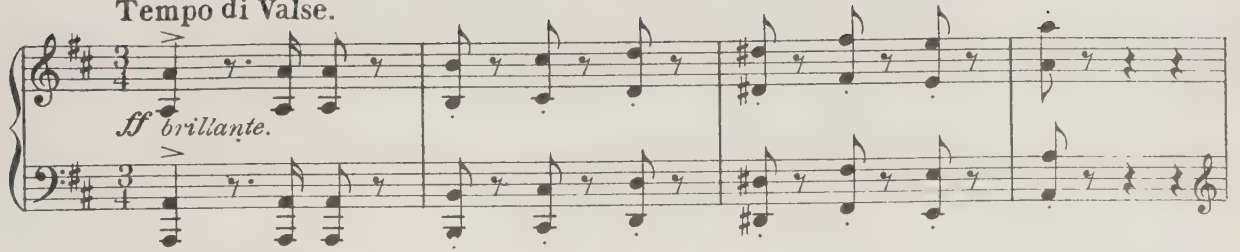
3 3

8. 2. loco.

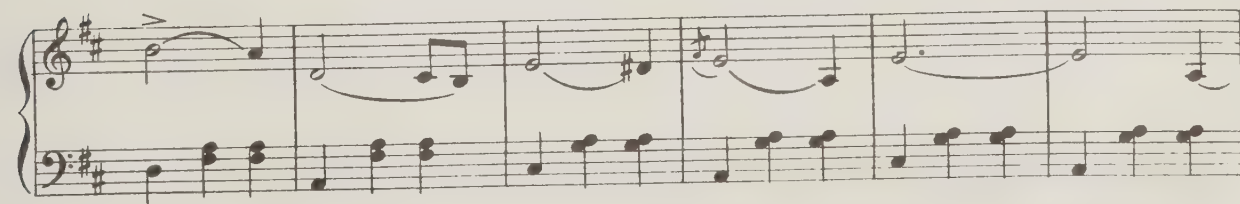
The musical score is written for piano and consists of six systems of staves. The notation includes various musical elements:

- System 1:** Features triplets in the right hand and a melodic line in the left hand. Dynamic markings include *sfz* and *p*. The phrase *molto grazioso.* is written above the staff.
- System 2:** Continues the melodic and harmonic development with octaves indicated by the number 8.
- System 3:** Shows a more complex rhythmic pattern with octaves indicated by the number 8.
- System 4:** Features a melodic line in the right hand and a supporting bass line in the left hand, with octaves indicated by the number 8.
- System 5:** Continues the melodic and harmonic development with octaves indicated by the number 8.
- System 6:** The final system on the page, featuring a melodic line in the right hand and a supporting bass line in the left hand, with octaves indicated by the number 8. It includes dynamic markings *sfz* and *loco.*

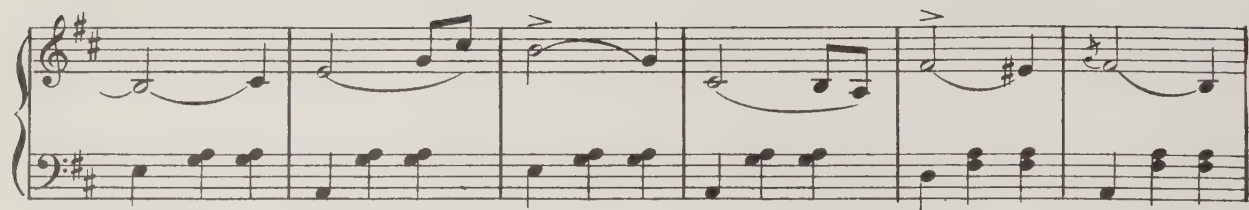
## Tempo di Valse.

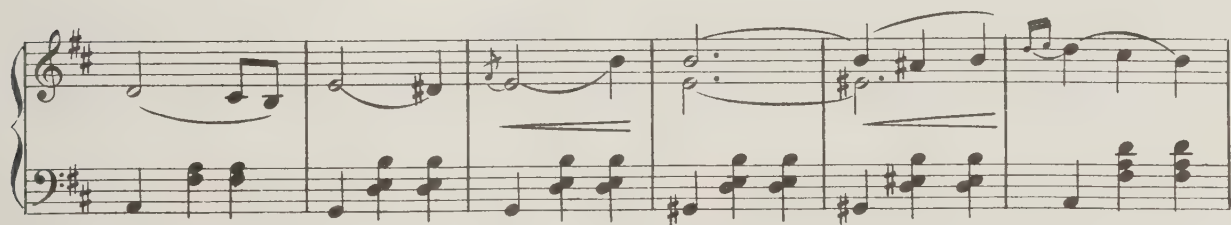
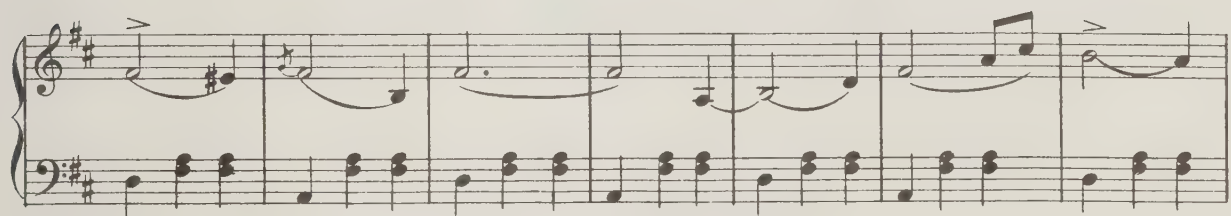
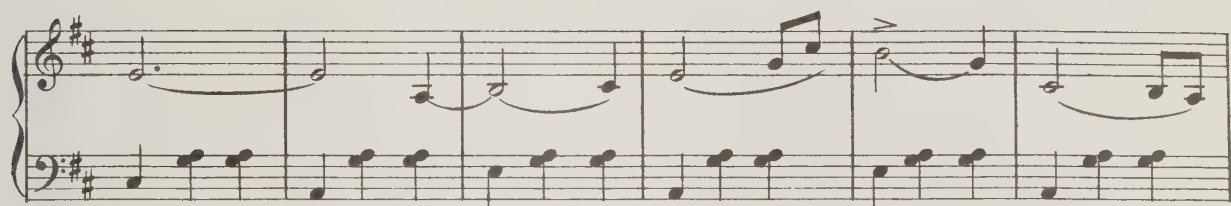


## Piu lento.









## Allegro brillante.

*poco a tempo.*

First system of the musical score. It features a treble and bass staff in B-flat major. The treble staff has a 3/8 time signature. The music includes triplets, a fortissimo (sfz) dynamic, a ritardando (rit.) marking, a piano (p) dynamic, and a scherzando marking. The bass staff also contains triplets and a fortissimo (sfz) dynamic.

Second system of the musical score. It continues the treble and bass staves. The treble staff features a series of chords and a melodic line with accents. The bass staff provides a steady accompaniment with chords and eighth notes.

Third system of the musical score. It includes first and second endings marked '1.' and '2.'. The treble staff has a melodic line with a fortissimo (sfz) dynamic. The bass staff has a steady accompaniment with a fortissimo (sfz) dynamic.

## Animato.

Fourth system of the musical score. It features a treble and bass staff in B-flat major. The treble staff has a 3/8 time signature. The music includes a fortissimo (sfz) dynamic and a triplet. The bass staff also contains a fortissimo (sfz) dynamic and a triplet.

Fifth system of the musical score. It includes first and second endings marked '1.' and '2.'. The treble staff has a melodic line with a fortissimo (sfz) dynamic. The bass staff has a steady accompaniment with a fortissimo (sfz) dynamic and a 'molto cresc.' (much crescendo) marking.

*fff*

*Allegro brillante.*

*leggero e brioso.*

*accel al fine. sfz sfz*

*sfz sfz sfz sfz*

8



## No 13.

## Ze English Language.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

Moderato. (GASTON.)

1. In  
2. Each  
3. One

*poco rit.*

*p colla voce.*

Eng-land I have stay zere it is a fun - ny land, I  
 day I add a few words to my vo - ca - bu - laire, I  
 day zere come to Pa - ris une belle A - mer - i caine, I

work zere and I play zere, but I do not un - der - stand, I  
 learn so man - y new words that I make my friends to stare, I  
 thought if we could mar - ry zat I would not live in - vain, I

stu - dy hard ze lang-wich it make me much a - muse, I  
hold a con - ver - sa - tion with an - y - one I know, And  
start-ed on my woo - ing, my love she could not doubt, But

could not learn ze slang which all ze Eng - lish peo - ple use; Un-  
my pro - nun - ci - a - tion they all say was come il - faut; But  
she said, "Noth-ing do - ing! "you will have to cut that out!" It

til at last I found, zat zey turn ev' - ry - zing a - round. Zey  
it was hard to choose, from all the diff-erent words they use. They  
was not quite ze speech, ze stand-ard Eng-lish gram-mars teach! But

*poco rit.* *p*

*a little slower.*

say a gown is rip - ping when it's sewn with great - est care, Zey  
 call a bunch of sheep a flock, a flock, of hay a stack! They  
 she was from Mis - sou - ri and a "show-girl" and she said If

say zat zey are out of sight when real - ly zey are zere; Zey  
 call a stack of fish a school, a school of wolves a pack; A  
 she could "cop" a "live one," she would take a chance and wed; Zen

say when zey are "hoarse" zat in ze throat zey have ze frogs, Zey  
 pack of chick - ens make a brood - a brood of deer a herd, A  
 she would "blow" her hus - band for some swell new "rags" at once, And

say it's beast-ly weath-er when it's rain-ing cats and dogs; A  
 herd of act-ors make a troupe, and there's an-oth-er word; They  
 when she hit old Broad-way she would show ze gang some stunts; "Of

jug-gler does not touch ze jug a skip-per nev-er skips, And  
 say a string of hors-es and they say a string of pearls, They  
 course it's all an i-dle dream, she said, "But I'll come to," And

ev'-ry wait-ing wait-er knows a tip-pler sel-dom tips; Do  
 say a gal-ax-y of stars a bev-y of young girls; They  
 then it's old New York for mine! it's twen-ty-three! Ski-doo! I've



but - ter - flies make but - ter? zats a thing I'd like to know, Do  
say a nest of hor - nets and they say a swarm of flies, They  
got to chase a - cross the pond and hus - tle as it were, Back

light - ning - bugs cause light - ning and why is it crows don't crow? Is it  
say a breath of scan - dal breeds an aw - ful pack of lies; They  
to "the mer - ry, mer - ry" for a stin - gy twen - ty per, "I'm —

called a mod - est lunch - eon when zey have ze sa - lad "dressed," And if  
say a horde of sav - ag - es they say a mob of men, They  
just a lit - tle shy of coin," she said not ver - y much," I —

your Pi - an - o's up - right must it's mu - sic be the best? In  
say a gang of la - bor - ers and oth - er things, but then; If  
won - der if I have - n't some kind friend who'll stand a touch? "Zere's

*tr* *poco rit.*

win - ter when ze snow has fell I've heard zem say it's cold as well 'tis  
r - o - u - g - h spells rough why is it "through" is not call'd Thruff, 'tis  
noth - ing do - ing!" "Cut zat out!" I said. Oh, zere is not a doubt, I

hard to com - pre - hend ze Eng - lish lan - guage.  
hard to com - pre - hend ze Eng - lish lan - guage.  
learned to com - pre - hend ze Eng - lish lan - guage.

*Fine. D.C.*

## No 14.

## The Mascot of the Troop.

Lyric by  
HENRY BLOSSOM.

Fifi and Male Chorus.

Music by  
VICTOR HERBERT.

Tempo di Marcia.  
non troppo Allegro

Piano.

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction of four measures. The piano part features triplets of eighth notes in both hands, marked *ff* (fortissimo) and *dim.* (diminuendo). The vocal part for Fifi and Male Chorus enters in the second measure. The lyrics are: "When loud-ly the na-tion's hon-or sounds a call to war, There's none who is half so rea-dy as the bold Hus-". The vocal melody is marked *fp* (fortissimo piano) and includes accents. The piano accompaniment continues with chords and single notes, marked *sfz* (sforzando) and *p* (piano). The score is divided into three systems, each with a vocal line and a piano accompaniment line.

Tempo di Marcia.  
non troppo Allegro

Piano.

*ff* *dim.*

FIFI. *fp*

When loud-ly the na-tion's hon-or sounds a call to

war, There's none who is half so rea-dy as the bold Hus -

sar. He's glad to say "Good - bye" for his land, To try for his land - to

die for his land, And armed with the right he'll man - ful - ly fight the

foe from near or far. But who in the time of peace has quite so

soft a glance? Or where is the man so rea - dy for a



wild ro - mance? He woos the girls and wakes their hearts, He

takes their hearts, he breaks their hearts, But fight or play- by

night or day, his mot-to's "Vive la France!"

TENORS. *ff* Hark the  
BASSES. *ff* Vive la France!

drum! Here they come on pa - rate, At their side hangs their

tried, trust-y blade! And they all look so fine, as they

swing in - to line, 'Tis no won-der the en - e - my's a - fraid!

They would die ere the tri - co - lor droop! Nev - er

one to dis-hon - or would stoop! \_\_\_\_\_ I'm the "Toast of the

mess!" I'm the girl they love best! I'm the mas-cot \_\_\_\_\_ of the

troop! \_\_\_\_\_

*ff* Hark the drum! Here we come on pa -

Tan-ta - ra!

rade! At our side hangs our tried, trust - y

Tan-ta - ra!

blade! And we all look so fine, as we swing in - to

Tan-ta-ra, tan-ta - ra!

line, 'Tis no won-der the en - e - my's a - fraid of our blade. We would



Tan-ta - ra!

die ere the tri - col - or droop! Nev - er one to dis -

Tan-ta-ra! Ah!

hon - or would stoop! She's the "Toast of the mess" She's the girl we love

Yes I'm the mas-cot of the troop!

best! She's the mas-cot of the troop!

*pesante.*

*pesante.* *a tempo.*

The musical score is written for a voice and piano. It consists of six systems of music. The first system shows a vocal line with a melodic phrase and a piano accompaniment. The second system contains the first line of lyrics: 'die ere the tri - col - or droop! Nev - er one to dis -'. The third system continues the vocal line with 'Tan-ta-ra!' and 'Ah!'. The fourth system contains the second line of lyrics: 'hon - or would stoop! She's the "Toast of the mess" She's the girl we love'. The fifth system contains the third line of lyrics: 'Yes I'm the mas-cot of the troop!'. The sixth system contains the fourth line of lyrics: 'best! She's the mas-cot of the troop!'. The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures, and performance markings like 'pesante.' and 'a tempo.'.

# The Dear Little Girl who is Good.

## No 15.

Renè and Girls.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT

*Molto Moderato.*

*accel.*

Piano.

*Piu animato.*

*ffz*

You may pledge in a bum-per the girl who is wise, Or the

girl who is shape-ly and fair! ——— You may drink to the maid with the

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Molto Moderato'. The piano part features a melody in the right hand and a bass line in the left hand. The tempo then increases, marked 'accel.'. The vocal part enters with the lyrics 'You may pledge in a bum-per the girl who is wise, Or the'. The piano accompaniment continues with a steady rhythm. The tempo then increases further, marked 'Piu animato.' and 'ffz'. The vocal part continues with 'girl who is shape-ly and fair! ——— You may drink to the maid with the'. The piano accompaniment features a more active bass line with eighth notes and sixteenth notes.

*poco*

rogu-ish blue eyes, Or the queen with the ra-ven-black hair.— There's the

*ritenente* *Piu ritenente.*

rol-lick-ing girl who's the toast of the crowd When the bright spark-ling wine plays a

*pp Adagio. (with much feeling)* *portato.* *(mezza voce)*

part, — But there's one name too sa-cred to men-tion a-loud, Though you

*portato.* *portato.* *f*

pledge her down deep in your heart. — For

*molto rit.* *còlla voce.*

*a tempo.*

"boys \_\_\_\_\_ will be boys" \_\_\_\_\_ And the world \_\_\_\_\_ and it's

joys \_\_\_\_\_ We par - take of as free as they're sent, \_\_\_\_\_ "Wine

wo-man and song! What care we if we're wrong! Time e - nough when we're old to re -

pent! \_\_\_\_\_ But the world's \_\_\_\_\_ wea-ry smile \_\_\_\_\_ on-ly charms \_\_\_\_\_ for a



*marcatissimo.* *rit.* *a tempo.*  
 while ——— And we'd ban - ish it all if we could ——— Just to  
 drink a fond toast to the one we love most! To the dear lit - tle girl who is  
 good. ——— The  
 GIRLS. *p* The dear ——— lit - tle girl ——— *molto*  
 dear ——— lit - tle girl ——— who is good. ——— *pp*  
 who is good. ——— *pp*  
*piu lento.* *molto espress.* *pp rit.* *ppp*

# The Keokuk Culture Club.

## No 16.

Mrs. Bent and Chorus.

Music by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

Voice.

Moderato.

Piano.

*f* *sfz* *sfz* *p*

There are folks who have a no-tion that they've got to cross the o-cean if in  
Oh, our lec-tures and ad-dress-es are just love-ly, no one guesses what they're

search of "at-mos-phere," or in-spir - a - tion. Well I've spent my time in see - in' ev - ry -  
all a-bout al-tho' we all pre - tend to. As we hope soon to be vo - ting we are

*pp*

thing that's Eu-ro-pe-an, and their "at-mos-phere" has need of ven-ti-la-tion. There are  
se-du-lous-ly no-ting ma-ny e-vils that we'll quickly put a-mend to. Is the

sights you see in Pa-ris that would fear-ful-ly em-bar-rass an-y-  
stage de-gen-er-a-ting is the ques-tion we're de-ba-ting and our

*pp*

one; You come and try it if you doubt it, I am shocked a doz-en times a day, When  
husbands too have tak-en up the quer-y, They are stu-dying the phys-ic in-flu-

*poco a poco a tempo.*

I get back to I-o-way, I'm going to tell our Cul-ture Club a-bout it. Our  
en-ces of the high-kick from a front row seat to dem-on-strate their theo-ry. Our

*rit.*

*p*

Molto moderato.

Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, our  
Cul - ture Club in Ke - o - kuk, if you be - long'd you'd be in luck, what

CHORUS.

meet - ings are ex - clu - sive and de - light - ful. We've Our  
we don't know we have some one to tell us. *pp* They're de - light - ful  
Just to tell us

stud - ied Kant and Schop - en - hauer, and Ber - nard Shaw we just de - vour, al -  
mu - sic teach - er had to quit the stage 'cause he was such a hit that



though he does say some things sim-ply fright-ful. We've  
he made all the oth-er sing-ers jeal-ous. He  
sim-ply fright-ful.  
made them jeal-ous

ar-gued pol-i-tics and such, we don't think Kai-ser Bill so much, we  
thinks Ca-ru-so something sad, and he says Mel-ba's just a fad, it

of-ten send ad-vice to Oys-ter-Bay, If  
bores him to hear Pad-e-rew-ski play, If  
we send ad-vice to Oys-ter  
it bores him just to hear him

they would leave it all to us, we'd set - tle you that in -  
 you want peo - ple comme il faut, why all you got to

Bay.  
 play.

sur - ance muss, Our Cul - ture Club in Ke - o - kuk I' a! I'  
 do is quote Our Cul - ture Club in Ke - o - kuk I' a! I' a!

a!  
 a! *mf* Our Cul - ture Club in Ke - o - kuk, if you be - longed you'd

*mf*

They're de - light-ful.

be in luck, our meet-ings are ex - clu - sive and de - light-ful. If

Our

they would leave it all to us we'd set - tle that in - sur - ance muss, Our

Cul - ture Club in Ke - o - kuk I' a! I' a!

Cul - ture Club in Ke - o - kuk I' a! a!

## The Nightingale and the Star.

No 17.

Fifi.

Lyric by  
HENRY BLOSSOM.Music by  
VICTOR HERBERT.

Tempo di Valse.

All<sup>o</sup> Vivo.

*ff*

*p*

*rubato.*

Once a young night - in - gale fell to re -

*pp*

*Colla voce.*

*a tempo.*

*rubato.*

*a tempo.*

pin - ing, o - ver a star — which so bright - ly was shin - ing,



up — in the sky, cold — and so high, Tak - ing no thought of the

poor lit - tle night - in - gale, Still ev - 'ry even - ing he'd sing to his

star - love, send - ing his soul — in a song to his far love. Ah — Ah

— Ah — how sweet his song to that dis - tant star. —

Ah Ah

*ff brillante.* *p* *scherzando.*

Ah Ah

*loco.*

Ah

Ah me, he thought of love he would die,

*fp*

For twink - ling so cold - ly, she gave no sign of re -

ply. Ah Ah

rubato. Ah Ah

marcato. p Ah how sweet his song to that dis - tant star.

*dim. e calando.*

*Un poco meno.  
pp dolcissimo.*

Still through the night when the

*pp (Un poco meno.)*

tired world was sleep - ing, sad - ly this

*stentate.*

poor lit - tle bird, his long lone - ly vig - il was keep - ing.



But though he knew that he cher - ished a

*rapidamente.* vain love, Ah how he sang to his

*con slancio.*

star a - bove.

Tempo I.

*ff brillante.* *ff*

*Tutta forza.* *pp*

So from a sad — lit - tle heart that was break - ing, came there a

song — to the world that was wak - ing. Soul — all a - fire,

mad — with de - sire, burn - ing and yearn - ing for love that could

nev - er be. Ah — Ah —

Ah Ah Ah Ah Ah

3

stentato.

Ah how sweet his song to that dis-tant

p

Piu mosso.

star Ah Ah Ah And so,

marcato

atempo.

Piu mosso.

(quasi Echo.)

al-though vain as his love might prove, Ah Ah

*stentato.* *a tempo.*

Ah ——— night long ——— his song ——— cheers the

*accel al fine.*

hearts that may love, night long his song cheers all the

hearts ——— that love ———

*brillante.* *sfz*

*sua* *sfz*



## No 18.

## Finale II.

Lyric by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

**CHORUS.**

*Tempo di marcia.* *ff*

Hark the drum! Here we come on pa -

**Piano.**

*Tempo di Marcia.* *ff*

**FIFI.**

Tan-ta - ra

rade! At our side hangs our tried, trust-y

Tan-ta - ra!

blade! And we all look so fine, as we

Tan-ta - ra tan-ta -

swing in - to line, 'Tis no won - der the en - e - my's a -

ra!

fraid of our blade We would die ere the tri - col - or

Detailed description: This is a musical score for page 151. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#). The first system shows the vocal line starting with 'Tan-ta - ra!' and the piano accompaniment. The second system continues the vocal line with 'blade! And we all look so fine, as we' and the piano accompaniment. The third system shows the vocal line with 'Tan-ta - ra tan-ta -' and the piano accompaniment. The fourth system continues the vocal line with 'swing in - to line, 'Tis no won - der the en - e - my's a -' and the piano accompaniment. The fifth system shows the vocal line with 'ra!' and the piano accompaniment. The sixth system continues the vocal line with 'fraid of our blade We would die ere the tri - col - or' and the piano accompaniment. The piano accompaniment features various chords and melodic lines, including some with grace notes and slurs.

Tan ta ra!

droop! Nev - er one to dis - hon - or would

Tan-ta-ra! Ah!

stoop! She's the "Toast of the mess" She's the girl we love

Yes I'm the mas - cot of the troop!

best! She's the mas - cot of the troop!

*pesante.*

*pesante.*

*pesante.*

*sfz*



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Fifth Annual Production 1923  
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